Department of English & Writing Studies
Film Studies Program

Film 2258G (001)
Canadian National Cinema
Winter 2025

Instructor: Dr. Katrina Younes (kyounes@uwo.ca

Prerequisites: At least 60% in Film Studies 1020E or Film Studies 1022 or special permission of the Department.

Unless you have either the requisites for this course or written special permission from your Dean to enroll in it, you may be removed from this course and it will be deleted from your record. This decision may not be appealed. You will receive no adjustment to your fees in the event that you aredropped from a course for failing to have the necessary prerequisites.

Course Description

Beginning in the silent period and extending into the twenty-first century, this course seeks to answer historical, cultural, ideological and aesthetic questions about Canadian cinema. We will explore how cinema has reflected the complex and unstable notion of Canada as a nation, focusing upon issues of representation as well as problems of production, distribution and exhibition as these are grounded in political economy. Additionally, we will consider the transnational flows between the Canadian film industry, Hollywood, and other global film industries through co-production and casting. Questions addressed include: What is the influence of the documentary tradition on Canadian cinema as a whole? Is there an innate division between Canadian "art" cinema and popular cinema? What are the relationships of Indigenous, regional, diasporic and queer cinemas to a Canadian national cinema? DoesCanadian cinema embody two linguistic, cultural and industrial "solitudes" or are there in fact a range ofCanadian cinemas? How have colonialism, immigration, and economics shaped Canadian cinema? What roles can genre play in producing and understanding Canadian cinema? How do gender, sexuality, race and class inflect the representation of Canadian nation on screen?

Objectives:

- Understandings of the historical trajectory of Canadian cinema.
- Mastering of Film Studies' critical terms 'national cinema,' 'genre,' 'postmodern,' 'political economy,' 'colonial discourse,' 'decolonization,' 'transnational,' and 'ideology' as these apply to Canadian cinema.
- The above will be acquired by students through a capacity for argument, research, judgement and analysis that will be fostered by essays, and other assignments, and by in-class small-group and whole-class discussion on Canadian national cinema.
- Communication skills will be imparted through in-class discussion and credit will be given for frequency and quality of contributions.
- Research skills will be developed through the reception study assignment and the research required for the term paper.
- Essays and other written assignments are marked in accordance with the grading criteria listed below and include benchmarks for the expectations associated with each grade.
- Awareness of the limits of knowledge will be enhanced by exploring the legitimate

Film 2258G (001) - Canadian National Cinema

Schedule of Classes and Assignments

Week 1
Screenings:
Ø Back to God's Country (Canada David Hartford, 1919) 73 min. Weldon/McIntyre: https://stream-mcintyre-ca.proxy1.lib.uwo.ca/westernu2020/title/21608
Ø

Week 4
Screenings:
Ø Goin' Down The Road (Canada, Don Shebib, 1970) 90 min (watch first 30 minutes or all of it).

Readings:
RECEPTION STUDY: Forbidden Love: The Unashamed Stories of Lesbian Lives **(Canada, Lynn Fernie and Aerlyn Weissman, 1992), Weldon via National Film Board link: https://www-nfb- ca.proxy1.lib.uwo.ca/film/forbidden_love/**

Week 9
Screenings:
Ø Rhymes for Young Ghouls (Canada, Jeff Barnaby, 2013) 88 min Weldon via Criterion on Demand— https://media3-criterionpic-com.proxy1.lib.uwo.ca/htbin/wwform/006?T=AL524361&ALIAS=AL524361_CC.KF&M=0_xd3f7jbl&DSTYLE=0#multimedia_resources_AL524361
Readings:
Ø "Interview with Filmmaker Jeff Barnaby on Rhymes for Young Ghouls" in Muskrat Magazine.com http://muskratmagazine.com/interview-withfilmmaker-jeff-barnaby-on-rhymes-for-young- ghouls/
Ø Christopher Gittings. "Indigenous Canadian Cinemas: Negotiating the Precarious." The Precarious in the Cinemas of the Americas. Eds., Constanza Burucúa and Carolina Sitnitsky, London: Palgrave MacMillan, 2018: 221-244.
Ø Thomas King, "We Are Sorry" in The Inconvenient Indian. Toronto: Anchor Canada, 2012: 107-126.
Ø Hayden King and Erica Violet Lee, "The truth is there. But reconciliation is deeply complicated." Globe and Mail 15 Dec. 2015. http://www.theglobeandmail.com/globe-debate/the-truth-is- there-butreconciliation-is-deeply-complicated/article27759105/
Ø

Week 11
Screenings:
Ø Ginger Snaps (Canada, John Fawcett, 2000) 108 min, Weldon via Criterion on Demand https://media3-criterionpic-com.proxy1.lib.uwo.ca/htbin/wwform/006?T=A08744&ALIAS=A08744_ECC.KF&M=0_y8brwvdy&DSTYLE=0#multimedia_resources_A08744
Readings:
Ø April Miller, "The Hair that Wasn't There Before." Western Folklore 64.3 Summer-Fall 2005: 281-303.
Ø Martin Barker, Ernest Mathijs, Xavier Mendik, "Menstrual Monsters" Film International, July 2006, 4.3: 68-83.
RECEPTION STUDY: Black Christmas **(Canada, Bob Clark, 1974 98 min), McIntyre Media platform https://stream-mcintyre-ca.proxy1.lib.uwo.ca/westernu2020/title/24072**

Week 12
Screenings:
Ø Continuous Journey (Canada, Ali Kazimi, 2004) 87 min, McIntyre Media platform: https://stream-mcintyre-ca.proxy1.lib.uwo.ca/westernu2020/title/21648
Ø Masala (Canada, Srinivas Krishna, 1992) 106 min, McIntyre Media platform: https://stream-mcintyre-ca.proxy1.lib.uwo.ca/westernu2020/title/21647
Readings:
Ø Gittings, "Multicultural Fields of Vision" CNC 231-255
RECEPTION STUDY: Midnight's Children **(Canada/UK, Deepa Mehta. 2012), Weldon Criterion on Demand https://media3-criterionpic-com.proxy1.lib.uwo.ca/htbin/wwform/006?T=MON1896&ALIAS=MON1896_ECC.K7sO 482.04 Tm ( )Tj E**